

APR 24 1924

The Classical Weekly

Published weekly, on Monday, except in weeks in which there is a legal or School holiday, from October 1 to May 31, at
Barnard College, New York City. Subscription price, \$2.00 per volume.
Entered as second-class matter, November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of
March 3, 1879.
Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized on
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VOL. XVII, No. 23

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THE LOEB CLASSICAL LIBRARY ONCE AGAIN

(Continued from page 170)

(6) Hippocrates, by W. H. S. Jones (two volumes). The contents of Volume I are as follows:

Preface <v-vi>; General Introduction <ix-lxix>; 'Ancient Medicine' <3-64>; 'Airs Waters Places' <65-137>; 'Epidemics I and III' <141-287>; 'The Oath' <291-301>; 'Precepts' <305-333>; 'Nutriment' <337-361>; Postscript <362>.

The General Introduction deals with the following topics:

1. Greek Medicine and "Hippocrates" <ix-xxi>; 2. The Hippocratic Collection <xxii-xxxix>; 3. Means of Dating Hippocratic Writings <xxxix-xxxvii>; 4. Plato's References to Hippocrates <xxxviii-xxxv>; 5. The Commentators and Other Ancient Authorities <xxxv-xliii>; 6. Life of Hippocrates <xliii-xliv>; 7. The Asclepiadae <xliv-xlvi>; 8. The Doctrine of Humours <xlvi-lv>; 9. Chief Diseases Mentioned in the Hippocratic Collection <lv-lxi>; 10. *πολύς* and *ὀλίγος* in the Plural <lxi-lxii>; 11. The Ionic Dialect of the Hippocratic Collection <lxii-lxiii>; 12. Manuscripts <lxiii-lxv>; 13. Chief Editions and Translations, etc., of the Hippocratic Corpus <lxv-lxix>.

To the translation of the work entitled 'Ancient Medicine' is prefixed an Introduction (3-11). There are similar special Introductions to the other treatises translated (66-69), (141-145), (291-297), (305-311), (337-341).

In his Preface Mr. Jones states that some seventy works in all are assigned in our manuscripts to Hippocrates; these comprise what is called the Hippocratic Collection.

... They are no longer useful as text-books, but all of us, whether medical or lay, may learn a lesson from the devotion to truth which marked the school of Cos, and from the blunders committed by theorists who sought a short cut to knowledge without the labour of patient observation and careful experiment.

It is manifestly impossible to enter into further detail with respect to the major part of the matters included in this volume. It will be worth while, however, to assign a little space to the famous Hippocratic Oath. At any rate, one who has time and again heard the Hippocratic Oath administered most impressively, at the Commencements of Columbia University, to the candidates for the degree in medicine may well be forgiven for dwelling upon it here.

Professor Jones declares (291) that the exact relationship of the Oath to the history of medicine is unknown, and apparently at present unknowable. We do not know its date; we do not know whether it is mutilated or interpolated; we do not know who took the oath, whether it was taken by all practitioners or only by those belonging to a guild. "Above all, was it ever a reality or merely a 'counsel of perfection'?"

Mr. Jones renders the Oath as follows (299-301):

I swear by Apollo Physician, by Asclepius, by Health, by Panacea and by all the gods and goddesses, making them my witnesses, that I will carry out, according to my ability and judgment, this oath and this indenture. To hold my teacher in this art equal to my own parents; to make him partner in my livelihood; when he is in need of money to share mine with him; to consider his family as my own brothers, and to teach them his art, if they want to learn it, without fee or indenture; to impart precept, oral instruction, and all other instruction to my own sons, the sons of my teacher, and to indentured pupils who have taken the physician's oath, but to nobody else. I will use treatment to help the sick according to my ability and judgment, but never with a view to injury and wrong-doing. Neither will I administer a poison to anybody when asked to do so, nor will I suggest such a course. Similarly I will not give to a woman a pessary to cause abortion. But I will keep pure and holy both my life and my art. I will not use the knife, not even, verily, on sufferers from stone, but I will give place to such as are craftsmen therein. Into whatsoever houses I enter, I will enter to help the sick, and I will abstain from all intentional wrong-doing and harm, especially from abusing the bodies of man or woman, bond or free. And whatsoever I shall see or hear in the course of my profession, as well as outside my profession in my intercourse with men, if it be what should not be published abroad, I will never divulge, holding such things to be holy secrets. Now if I carry out this oath, and break it not, may I gain for ever reputation among all men for my life and for my art; but if I transgress it and forswear myself, may the opposite befall me.

The contents of the second volume are as follows:

Preface <v-vi>; Introductory Essays <ix-lxvi>; I. Prognosis, ix-xiii; II. The Cnidian School of Medicine, xiv-xix; III. Prognostic and the Aphoristic Books, xx-xxix; IV. Ancient Nursing, xxx-xxxiii; V. Ancient Medical Etiquette, xxxiii-xxxvi; VI. "The Art", xxxvii-xli; VII. Medical Writings and Laymen, xli-xliv; VIII. Later Philosophy and Medicine, xlv-xlvii; IX. The Manuscript Tradition of the Hippocratic Collection, xlviii-lxvi; 'Prognostic', Introduction (3-5), Text and Translation (6-55); 'Regimen in Acute Diseases', Introduction (59-61), Text and Translation (62-125); 'The Sacred Disease', Introduction (129-137), Text and Translation (138-183); 'The Art', Introduction (186-189), Text and Translation (190-217); 'Breaths', Introduction (221-225), Text and Translation (226-253); 'Law', Introduction (257-261), Text and Translation (262-265); 'Decorum', Introduction (269-277), Text and Translation (278-301); 'Physician', Introduction (305-309), Text and Translation (310-313); 'Dentition', Introduction (317-321), Text and Translation (322-329); Postscript (330-336).

(7) Aeneas Tacticus, Asclepiodotus, Onasander, translated by Members of the Illinois Greek Club.

The contents are as follows:

Aeneas Tacticus: Preface <ix-x>, Introduction (1-25), Text and Translation (26-225); Asclepiodotus: Preface (229), Introduction (230-245), Text and Translation (246-333), A List of Some of the More Important Technical Terms in Asclepiodotus (334-340); Onasander: Preface (342), Introduction (343-

367>, Text and Translation <368-527>; Index <529-532>.

This is one of the most interesting of all the volumes thus far published in the Loeb Classical Library. The three treatises, dealing as they do with tactics as understood in ancient times, are in themselves interesting. War has occupied, through all the centuries of which we have any knowledge, a large portion of man's time and attention, and, in spite of Mr. Bok and Mr. Ford, I much fear that war will continue to occupy a good portion of man's attention for a long time to come. But, quite apart from such considerations as these, the volume before us has special interest because of the peculiar circumstances under which the translations in the volume were composed. I quote in full the Preface to the portion of the book which deals with Aeneas Tacticus:

Early in 1917, *Marte iam diu furente*, the attention of the Faculty Greek Club of the University of Illinois was turned toward the art of war, in which, as in so many other fields of scientific and humanistic interest, the Greeks achieved results of more than transitory value. The military manual of Aeneas, styled the Tactician, suggested itself as a monograph in this field well suited for discussion by such a club, and portions of this treatise were accordingly translated by the following members: J. C. Austin, E. C. Baldwin, H. J. Barton, L. Bloomfield, H. V. Canter, M. J. Curl, F. K. W. Drury, S. Engel, H. S. V. Jones, J. W. McKinley, C. M. Moss, W. A. Oldfather, A. F. Pauli, A. S. Pease, R. P. Robinson, C. A. Williams, and J. Zeitlin. Of the versions thus produced a number were discussed and criticized at a series of meetings, and all were subsequently revised and edited by Messrs. W. A. Oldfather, A. S. Pease, C. M. Moss, and H. V. Canter. An Introduction, critical apparatus, notes and index have been added to make the work conform to the general plan of the Loeb Classical Library.

The Introduction to Aeneas is the work of Professor W. A. Oldfather.

From the Preface to the part of the book which deals with Asclepiodotus, it appears that the text here was prepared by Professor W. A. Oldfather, and the remainder of the work by Messrs. W. A. Oldfather and C. H. Oldfather jointly. They received much assistance, the Preface declares, from Messrs. Arthur Stanley Pease and John B. Titchener, and Major T. J. Camp.

The Preface to the part of the book which deals with Onasander is signed by William A. Oldfather, Arthur Stanley Pease, and John B. Titchener. It runs as follows:

In the preparation of the present work Mr. Oldfather is primarily responsible for the introduction, text, and list of rare words. Mr. Titchener rendered assistance in collecting material and collating MSS., and also prepared the first draft of the translation, which has been further revised by Mr. Pease.

The Introductions to each part of the book deal with the author of the text translated, his life, his works, and the importance of his works.

A very interesting feature of the late Florentine manuscript of Asclepiodotus (243)

... is its series of diagrams which go back to Asclepiodotus himself, as is clear from the way in which mention is made of them in the body of the text. These have been reproduced in this edition from trac-

ings prepared by Dr. E. Rostagno. . . As might be expected in a thousand years or more of copying, a number of demonstrable errors have crept into the diagrams, so that in nearly every instance it has been found necessary to supplement the originals in the text with the reconstructed figures of Köchly and Rustow in the notes.

Professor W. A. Oldfather himself constructed the text of Onasander. His apparatus criticus, which is much more elaborate than those in most of the volumes of the Loeb Classical Library, aims to give all the manuscript readings that have any critical value, or that may throw light on the tradition of the text, and all the valuable emendations of modern scholars, especially those of Köchly. The Bibliography, says Professor Oldfather, is more complete perhaps than any to be found elsewhere, and omits, he hopes, no title of substantial value for the criticism of Onasander.

There is no space to quote from any of the translations in this volume, but it may well be worth while to quote a paragraph of the Introduction to Aeneas Tacticus (12-13), to show the nature of some, at least, of the topics discussed by these three ancient writers, and to indicate what interesting material awaits the reader of this book:

One ought rather to note the large number of devices which, although war has taken on such a different external aspect, even yet apply, such as censorship of letters, police prohibition of gatherings, putting out of lights, passports, exclusion or internment of suspicious aliens, special regulations for the surveillance of lodging-houses, interest moratoria and supertaxes on wealth, bonuses for importers of food and munitions, signals, trenches, mining and countermining, masks for protection against smoke and fire, secret methods of communication, and the employment of dogs. As the first writer upon military science Aeneas should always command the attention of students of that subject, so long at least as the necessity of defence against aggression devolves upon a watchful citizenship.

(8) Cicero, The Speeches: Pro Archia Poeta, Post Reditum in Senatu, Post Reditum Ad Quirites, De Domo Sua, De Haruspiciis Responsis, Pro Plancio, by N. H. Watts.

The contents of the book are as follows:

Prefatory Note <v>; The Speech on Behalf of Archias the Poet, Introduction <2-5>, Text and Translation <6-41>; The Speeches Delivered by Cicero After His Return from Exile, Introduction <43-47>, The Speech Delivered Before the Senate After his Return from Exile, Text and Translation <48-99>, The Speech Delivered Before the People After His Return from Exile, Text and Translation <100-131>, The Speech Concerning His House Delivered Before the College of Pontiffs <132-311>, The Speech Concerning the Response of the Soothsayers <312-401>; The Speech on Behalf of Gnaeus Plancius, Introduction <402-405>, Text and Translation <406-543>; Index of Proper Names <544-551>.

As a specimen of Professor Watts's power as a translator, I give his version of the first chapter of the Pro Archia:

GENTLEMEN OF THE JURY: Whatever talent I possess (and I realize its limitations), whatever be my oratorical experience (and I do not deny that my practice herein has been not inconsiderable), whatever knowledge of the theoretical side of my profession I may have derived from a devoted literary appren-

ticeship (and I admit that at no period of my life has the acquisition of such knowledge been repellent to me),—to any advantage that may be derived from all these my friend Aulus Licinius has a pre-eminent claim, which belongs to him almost of right. For if I strain my mental vision far into the past, and strive to recall the most remote memories of my boyhood, the impression which such a survey leaves with me is that it was he who first fitted my back for its burden and my feet for their destined path. If this voice of mine, trained by his precepts and his exhortation, has on some few occasions proved of service, it is my client who has put into my hands the means of succouring others and perhaps saving some, and it is to his cause, therefore, that any power of help or protection, which it lies with me to exert, should be applied. My remarks may cause surprise; for it may be urged that the genius of the defendant is exercised in a sphere which bears no connexion with my own study and practice of oratory. But I would point out in reply that I myself have never concentrated my energies upon my professional interests to the exclusion of all others. Indeed, the subtle bond of a mutual relationship links together all arts which have any bearing upon the common life of mankind.

(To be concluded) CHARLES KNAPP

MEDIEVAL LATIN LITERATURE

There is the well-known story which St. Jerome tells of himself—how he dreamed he stood before the gates of Heaven and heard from within the challenge, 'Who art thou?' To which he answered humbly, 'A Christian'. Whereat there issued in the thunder tones of offended Omnipotence, 'Thou art no Christian. Thou art a Ciceronian'. *Non Christianus sed Ciceronianus*. I fear that, if most of us who have spent our lives with the Classics, ventured, before an equally penetrating judge, to enumerate, among our accomplishments, an ability to read, or write, or, haply, to speak Latin, we should hear a similar stern correction. Indeed, we think of classical Latin as Cicero, Vergil, and Horace, and those other writers who most closely resembled all or any of them. Anything before them was preclassical. What followed them was postclassical. The latter, the postclassical writers, were far enough removed in inspiration and power from their models, but all the closer to them in imitation of their style. Tacitus may be said to have developed an independent style, and to have exerted an independent influence, although it was an influence in no sense comparable to that of his predecessors.

Now, Marcus Tullius was a great man and a master of words such as has probably not existed since. He could do more things with words than any man after him, and do them more easily. He took that fine and flexible material, the Latin tongue, and made a wondrous pipe of it. But, after all, it was his pipe, and no one else could blow it as he blew it. And the farther we go in time, if we fix our eyes solely on those who fashioned their reeds on the master's model, the leaner and the flashier their scranell pipings seem to be. Naturally therefore, the Renaissance scholars—and we ourselves—have come to think of all 'postclassical' Latin literature as a progressive deterioration from a great model, until we reach medieval Latin literature,

which, being farthest removed from the model, is, therefore, inevitably the worst dreadful corruption of it.

Now, of course, this is not so at all. Cicero may indeed be the grandfather of Pliny and the greatgreat-grandfather of Symmachus, but he is at best only an uncle of the medieval Latin writers, not a lineal ancestor. Their line runs from Plautus to Petronius, and on through books on veterinary medicine, jingles carved on tomb-stones, the Vulgate, the Itineraries, until, for the new society of the universal Church and the feudal state, it recreated a special type of literature—a literature that separated rapidly from the popular speech that had given to it its impulse, and that became the vehicle of expression of a class rather than of a people.

But this class, let us remember, was the flower of its period, and the literature which was the exposition of its thought and its feeling was far from being a mechanical and artificial lingua franca, in which people who could not really understand each other made signals across an abyss. The literate men and the literate women of the Middle Ages understood each other perfectly, whether they were born in Armagh or in Warsaw. They did not think in French or in Spanish and then translate their thought into a common medium, Latin. The thoughts they chose to write in Latin they had never entertained except in Latin. And it was a Latin that retained its fecundity and its malleability. One could make new words freely in it, if there was any need for them. One might modify structures and invent new ones. The great masters of the classical period had taken certain difficult rhetorical devices from Greek, and certain intricate metrical forms from Greek, and had applied them to Latin. Their success in doing so had been astounding, but they naturally preferred those varieties of Latin expression which lent themselves most readily to the technique they were perfecting. But, when the living speech of the people was called upon to create a new literature for the new organization of mankind, the Greek rhetorical writers had lost their prestige. The concision of an infinitive to express Indirect Discourse, on the one hand, and the prolixity of a clause to express simple intention, on the other, ceased to be necessary when the climaxes, the antitheses, the chiasmuses, the epanallages of the rhetors ceased to be desired.

The result was a remarkable expansion of the human spirit. Literature is life expressing itself in words—in carefully selected words; and the life of the Middle Ages, so different from that of Imperial Rome, selected its words differently. Nor was the life expressed solely the life of monks and clerics primarily engaged in commenting on a sacred text or in developing theological subtleties. If these things take up a large room in the surviving output of medieval literature, it is because men of all classes were sincerely and honestly interested in them. We can no more quarrel justly with medieval Latin literature for having so many books on theology than we can justly quarrel with modern French fiction for being so engrossed in the psychology of the sex relations. It is a poor litera-

ture that has but one theme, and that of the Middle Ages has many. There were many men who had interests besides theology, and wrote about them. Indeed, there is scarcely a modern literary form that is not in some way represented. Cicero and Tacitus would not have been interested in many of their subjects. Neither would Voltaire or Thackeray. To say so much is not quite a condemnation.

It is easy to create false impressions in such discussions. Medieval Latin literature is a fine, a varied, a valuable contribution to the totality of human experience. It is a different contribution from that made by classical Latin Literature. Whether it is better or worse depends on individual taste. Personally I prefer the latter. I would rather read Cicero than St. Thomas, Vergil than Adam of St. Victor. One reason doubtless is that I know Cicero and Vergil much better. I understand them much better. But there is no reason to sacrifice Abaelard because one reads Livy with more pleasure, and it surely is a strange and baleful perversion of the facts to see in the works of the great Schoolmen, jurists, publicists, and poets of the Middle Ages nothing but pathetic imitations of models, by men too clumsy or too ignorant to imitate them well.

Ignorance, indeed, ought not to be charged against the Middle Ages. They had not forgotten nor had they disregarded Cicero and Vergil, Horace and Tacitus. The great names of the classical period were lovingly and continuously revered by all men who could read at all. We shall do well to remember that it was because they read them and copied them frequently that we have these classical writers at all to-day. If we must have an analogy, let us say that they read them as we read Chaucer and Shakespeare, often with enthusiastic admiration, and always with a sense that they were reading their own language. They quoted the classical writers constantly. Phrases and words of Vergil were worked into the sinews and the heart of thinking and expression. But they saw no more reason for using Vergilian diction or Ciceronian periods to set forth their own ideas than we feel that we must use Shakespearean or Chaucerian terms to express our own thoughts.

Like all other analogies, this analogy must not be pressed. But it represents something of the feeling, I think, with which medieval writers looked upon the older masters. Perhaps they ought to have copied manuscripts more industriously than they did, and have transmitted to us a complete Livy, not a mutilated Livy. But we should feel that they did very well by us, after all, when we recall that they had an active life of their own to lead, and could not be expected to be wholly engrossed in supplying the intellectual demands of posterity. Except for printing, how much would be left now of Spencer, of whom we all speak, and whom so few read?, or of the lesser Elizabethans?

Literature means careful verbal expression, and, when the care is surcharged with emotional qualities, the result is art, and the most artistic form of literature

is consequently poetry. Medieval Latin not only created a poetical literature, but a new poetical form, the rhymed and accented verse, which the popular literatures hastened to develop. I cannot in this place undertake a survey of medieval Latin poetry. But, without some examples, we shall not understand the new thing that had come into being. The music and the cadences of the medieval hymns, for example, are quite different from those of the Sapphics and the Alcaics that Catullus and Horace forced upon Latin, but they are cadences much more in keeping with popular Latin at all phases of its development. If we reject the hymns as intolerable jingles, it is because our pedantry has obscured our common sense or our esthetic response.

Some of us have doubtless tried our hands at Horatian meters and we know that they are hard to write, even when they are not very well done. But medieval Latin verse, too, was difficult, and, if the poets of the Middle Ages discarded the rigid Greek verse-forms, it surely was not because they were incapable of mastering them. Form for them did not mean simply a rhyme, and rhyme for them was not rendered too easy by inflections. They used an elaborate interlacing and contrasting of sounds and ideas, a conscious and deliberate playing with words, if you will, that we shall be tempted to reject as artificiality, until we recall that technical devices are of necessity artificial, and that artistic expression demands, by its very name, a perfected technique.

Let me take, as an example, a poem of Peter the Venerable, on the Resurrection. It is not regarded as one of the great hymns, but it illustrates the art of medieval poetry very well.

Mortis portis fractis fortis
Fortior vim sustulit,
Et per crucem, regem truce
Inferorum percussit.
Lumen clarum tenebrarum
Sedibus resplenduit,
Dum salvare, recreare
Quod creavit, voluit.

This has not the somber and affecting music of the Dies Irae, but it has merits of its own, and they are of a high order.

The finest form of medieval Latin poetry is the hymn, but it is not the only one. In varying measure, every theme that has inspired poetry before and after the period under discussion inspired it then. And, if we seek an emphatic contrast to the solemn organ harmonies of the hymns, we can find it in many a love lyric, in more than one drinking song. Indeed, I cannot forbear quoting one of the latter, though it is very well known, and though its matter might elevate the eyebrows of some estimable people.

Meum est propositum In taberna mori;
Vinum sit appositum Sienti ori:
Ut dicant, cum venerint, Angelorum chori,
"Deus sit propicius Isti potatori".

If gaiety and jocular irreverence make a good drinking-song, this is a good drinking-song, and it reminds us that the rhymed Latin verse was adapted to less complicated emotions than the religious one.

It is important to note an additional fact. The capacity of the metrical forms of Latin is really limited to the ideas of the times in which they were first used. Modern exercises in these forms have an obvious—indeed a conscious—air of unreality. They are meant as exercises, and the most successful of them are those that find the closest ancient analogy to the thought sought to be expressed. Sometimes it is done with astonishing finesse, sometimes even with tenderness and pathos, as in the *Basia* of Johannes Secundus. But we can scarcely imagine it done with verve, or with intensity of feeling. Its humor is the humor of cleverness, as in the delightful Fifth Book of Horace's *Odes* recently published by Messrs. Kipling, Godley, and Graves (see *THE CLASSICAL WEEKLY* 14.181-183). But jesting in the Lesser Asclepiadean elicits a smile primarily because it is in the Lesser Asclepiadean. We should like to get closer to emotions than that.

While, then, we can, if we are skilful, make beautiful simulacra out of the verse-forms which the great Greek lyricists transmitted to Roman writers, we can do more than that with the rhymed verse of the medieval Latin writers. We can express our own feelings in that verse. No better illustration of that is needed than Tyrrell's rendering of the *Bridge of Sighs*, which it is simply too bad not to be able to quote *in extenso*.

A misera sortis
Pondere fessa!
A temere mortis
Viam ingressa!
Tollite facile
Onus tam bellum,
Corpus tam gracile
Tamque tenellum.

The difference between writing Latin metrical verse and Latin rhymed verse seems to lie in this: the modern Sapphics and Alcaics strain themselves to look like verses written two thousand years ago; these verses of Tyrrell give the thoughts Hood actually had, just about as he would have expressed them, if Latin and not English had been the common speech of his country in the early part of the nineteenth century.

The bearing of all this is, I suppose, plain enough. We have had a long, and, in the main, successful experience of teaching Latin by plunging very young children into a study of Caesar, Cicero, and Vergil. Despite the gentry to whom the ideal of human society is apparently the ant-hill or the bee-hive, it is—or ought to be—undoubtedly true that even captains of football teams get something of value by spending three or four years in such study. But it is also undoubtedly true that they do not get a fraction of what they might get if they read the works of these great men in full maturity, with an adequate command of the language. Caesar is nervous and subtle; Cicero is almost infinitely varied in spirit and in substance; Vergil is a miracle of suavity, sonority, and profound harmonies. They are a little too large for the vessels into which we try to pour them, and these vessels carry away with them the sense of having been uncomfortably distended. For, after all, Caesar, Cicero, and Vergil are not properly gates by which one may enter the Kingdom.

They are the thrones which should be our final goal, if we would have access to that magnificent civilization that supports and interpenetrates our own.

The suggestion has been made that such access could be had through medieval Latin writers, and it is a suggestion that deserves careful consideration. We know that few High School students attain a command of Latin sufficient to enable them to read even the simplest Latin passages as though they were in a modern language. The difficulty is that command of Latin depends upon an instant and, as it were, reflex, recognition of inflections. If these have to be consciously examined, classified, and apprehended, a page of Latin will remain a succession of linguistic problems, too fatiguing for even the better minds of our school children. And, if we add to that the enormous complexity of a highly artificial technique of style, such as Cicero possesses, and the literally vast historical information necessary to grasp fully the bearing of most of what he tells us, we have reason for satisfaction in even the moderate success we can claim.

In medieval Latin, stylistic difficulties are at a minimum, and in most cases, the substance is much nearer the things modern people habitually read about and think about. We may therefore assume that the energy released will enable pages to be read where lines were formerly read. And, if we can multiply by ten or twenty times the amount of reading actually done, we shall have, I think, acquired that reflex which seems to be necessary for reading as for any other art.

It will doubtless be retorted that a year spent with Matthew Paris is less likely to be spiritually valuable than a year spent with Cicero. That is true. But a pupil can learn to read Matthew Paris much more readily than he can learn to read Cicero. And, if he learns to read the medieval chronicler first, he can learn to read the ancient humanist very quickly. Under present conditions, he often learns to read neither—even if he passes a brilliant examination in Intermediate Latin.

And the road he will have travelled will have had its amenities. To read the Hymns, the *Carmina Burana*, to know John of Salisbury and the letters of Heloise is to have obtained an acquaintance with an important literature, the image of a colorful and active society, which has an independent claim on the world's attention.

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MAX RADIN

REVIEWS

Greek Hero Cults and Ideas of Immortality. The Gifford Lectures Delivered in the University of St. Andrews in the Year 1920. By Lewis Richard Farnell. New York: Oxford University Press, American Branch (1921). Pp. xvi + 434.

Those who have found in the sane and profound scholarship of Dr. Farnell their most trustworthy guide to the study of the Greek gods and their worship will welcome this volume as a long-desired supplement to his *Cults of the Greek States*. The author

does not aim at encyclopedic completeness, but is content to refer the investigator of the less significant names to Roscher's *Lexikon der Griechischen und Römischen Mythologie*. His principal object in this work has been (Preface, v).

. . . to reduce the chaotic mass of facts to some order, by defining the categories under which the different hero-personalities may be classified, and to discuss under each the salient examples and those of whom something of interest for religion, history or psychology may be proved or surmised. . . .

The book opens with a brief and judicious General Survey of the Prehistoric Period (1-18), which does justice to the scanty but trustworthy evidence for the worship of great personages of the 'Minoan' age after death, and for the existence in the Homeric age of ghost-worship and of certain glorified personages who received divine or semidivine honors. The lack of prominence of such cults Dr. Farnell rightly ascribes to the fact that the poet "reflects the tone of an intellectual aristocracy" less concerned with death than with the business of living (11-12).

Chapter II deals with Heroes and Heroines of Divine or Daimonic Origin (19-52). These are figures belonging to the domain of vegetation and agriculture, some of them marked by myths reflecting a vegetation-ritual. In connection with them the author makes a sensible protest (51) against the rash generalization that all myths are based on ritual, and utters a caution—would that more investigators would heed it—to those who expect too much from a single method or theory in the study of mythology. The discussion of Sacral Heroes and Heroines (Chapter III: 53-70) is noteworthy because of the author's decided disinclination to apply to such figures as Iphigenia and Amphiaras the convenient theory of the 'faded god', and for his frank readiness to recognize them as human personalities.

Chapter IV (Functional Heroes and 'Sonder-Götter': 71-94) contains a well-reasoned and on the whole convincing criticism of the theory set forth by Usener, in his *Götternamen*, which is, briefly, that the Greeks and other Indo-European peoples passed through a period when the objects of worship were narrowly specialized beings with limited functions, usually described by a significant name. Dr. Farnell concedes that in the history of the race animism probably preceded theism and polytheism, and is aware of the evidence for aniconic cults; but he insists upon the point (which Usener does not deny) that "the Hellenic perception of divinity had become concrete and precise at a very early period". The 'Sonder-gott' names, in his opinion, owe their origin in some cases to religious reserve, or hesitation to use the true name of a divinity; in others they are emanations from higher divinities, thrown off "as suns may throw off satellites"; and he denies that they necessarily precede the anthropomorphic stage of worship.

There are three chapters dealing with Herakles—the origin and diffusion of his cult (95-145), his functions (146-154), and his ritual (155-174)—which,

despite their manifest interest and importance, cannot be considered in detail in a review. Outstanding features of Dr. Farnell's treatment of the hero are (1) his insistence upon the primary fact of his manhood, and his denial of the aboriginal divinity of Herakles, which is asserted by Herodotus and maintained by various modern scholars; (2) his refusal to accept the Dorian claim to Herakles, whom he regards as an Hellenic hero. There is also an interesting digression (125-131) in which the author rejects the view (accepted by Miss Harrison) that the "Idæan Herakles" was a real personality of Cretan religion.

Chapter VIII (175-228) deals with the difficult problem of The Dioskouroi. The author concludes that they were human, and Laconian in origin, not 'faded gods', nor "pre-ethnic daimones. . . bringing with them the unindividualized names of 'Sons of God'" (223). After a brief treatment of The Leukippides (229-233), and a valuable chapter on The Cult of Asklepios (234-279), the author concludes the work with four closely related chapters (XI-XIV) on The Cults of Epic Heroes (280-342), The Cults of Ancestors (343-360), Cults of Real Persons in the Historic Period (361-372), and Individual Belief in Immortality: the Mysteries and Orphism (373-402). Here the unprejudiced reader will find little to criticise, much to instruct and elicit admiration. At the end there are references, alphabetically listed (403-426), for the cults of the various classes of heroes, on the plan of those which form so valuable a part of The Cults of the Greek States.

This survey of the plan and the scope of the book does scant justice to the erudition upon which the work is soundly based, and still less to the author's illuminating reflections upon the social and the ethical consequences of the worship of heroes and ancestors and the belief in immortality. But they are best stated by Dr. Farnell himself. This notice will have served its purpose if it brings more readers to this excellent book.

Nothing stands out more strikingly throughout the work than the author's emphasis upon the contribution which the custom of honoring the dead, especially the great dead, has made to the development of Greek religion. 'If this be Euhemerism', he might say, 'make the most of it'. In this matter he is in accord with the most trustworthy findings of anthropological research. To one who, like the reviewer, believes firmly in the value of anthropology and folk-lore for the study of ancient civilization, it is especially pleasing to see that so exact a scholar as Dr. Farnell is as far from the contemptuous indifference which some of our Hellenists display toward these subjects, as he is from the unrestrained vagaries of certain modern worshippers of Year-Daemon and Grain-Spirit.

As regards type and paper, the book is all that could be desired; but there are more minor errors than one usually detects in an Oxford book, and not all of them can be laid to the printer's charge. In a man of Dr. Farnell's official responsibilities much may be

excused; but it is regrettable that the proof was not read more carefully by some one.

UNIVERSITY OF MICHIGAN

CAMPBELL BONNER

Virgil's Aeneid, The First Six Books and the Completion of the Story by Selections and Summaries, and Ovid's Metamorphoses, The Sections Required for Entrance to College in the Years 1923-1925. Edited by J. B. Greenough, G. L. Kittredge, Thornton Jenkins. Boston: Ginn and Company (1923). Pp. viii+300+220+169.

The 1923 revised version of the Greenough-Kittredge edition of the Aeneid is a result of the action of the College Entrance Examination Board in designating selections from Ovid as a requirement for College entrance for the years 1923, 1924, 1925. This action, in the reviewer's opinion, is regrettable. The book will be serviceable for three years only; and the necessity for frequent replacements of text-books, due to frequent changes in requirements, will affect adversely financially weak School districts, and students struggling with the stern necessity of selfsupport. Even now, with the excessive cost of the privilege of being examined, and with the rigid interpretation of the examination questions, where the benefit of the doubt is never allowed, and obvious intention is seldom credited, the chances of passing are for the student of slender means and for the Public High School student about those of the camel passing through the needle's eye.

The Introduction to the Aeneid (3-39), both along the biographical and literary lines and in the grammatical portions, is a model of brevity and adequacy combined. In the Introduction to the Metamorphoses, however (267-270), brevity alone seems to be the aim. In fact, the entire Ovidian section of the book seems to be a rather reluctant concession to the College Entrance Examination Board.

The topical headings inserted in the text are admirable and will be of great assistance to the student in understanding and interpreting the poems, with a consequent favorable effect upon his renderings. A great boon is conferred upon the candidate for admission to College by the introduction of the episodes from the later books of the Aeneid.

The Notes show that the requirement of extreme condensation, to avoid excessive bulk, was rigorously, even mercilessly, enforced. For the most part, the notes are excellent; others are less happy. Minutely to examine all the notes is manifestly impossible in a brief review, but we may glance at those on Aeneid I. In the note to 109, 'midwater', for *mediis in fluctibus*, is a coinage recognized by no English dictionary. Why not use pure diction for boys and girls whose English is only too faulty at best? In 112, why should *aggere* be rendered by 'embankment' rather than by 'bank' or by 'dune'? The word embankment always connotes artificial construction. In 115, 'washed overboard' is at least a debatable rendering of *excultitur*; the following clause seems rather to indicate that the steersman was struck from the tiller by the huge wave

and sent rolling among the rest of the terrified crew. In 165, 'bristling' seems a strange rendering for *horrenti*, and the comment upon it ("referring to the forms of the firs, etc.") seems stranger still. It is pretty hard to visualize a forest of conifers on the African coast. In the note on 348, the expression 'in the midst between them came a feud' involves a more than doubtful locution. Why not regard *medius*, from the point of view of English, as the superfluity of expression it often is? One or two of the notes to other books may be mentioned. In the note on 2.87, the obsolescent interpretation of *primis ab annis* as referring to Sinon's early years is retained, and the impossibility of reconciling this phrase with 137-138 is beautifully avoided by ignoring it. Vergil could not have been thus inconsistent, contradictory, and ridiculous within the space of fifty lines. The interpretation *primis ab annis <belli>* clears up the whole situation (see THE CLASSICAL WEEKLY 7.192). In 3.514, it is at least possible that *auribus aera captat* refers to the universal and age-old custom of sailors to orient a faint breeze by the moistened ear-lobe. Even a poet must have known that a breeze which can be heard is 'half a gale'!

But these may seem captious criticisms, though they are not so intended; and I shall have done with them. It is a pleasure to refer to the notes on the difficult sixth book as wholly satisfying. Dare one hazard the guess of different authorship?

The notes to the Metamorphoses are adequate, in view of the fact that this poem is to be read after the Aeneid. In some cases, however, the student would benefit by their expansion. Especially does the difficult *quicquid mortale creamur* (Met. 10.18) seem to require additional comment.

The Vocabulary has suffered somewhat by the condensation necessary in Vergilian special definitions and idioms in order to admit the Ovidian words.

In a word, we have here a workable book built to special order.

CENTRAL HIGH SCHOOL, PHILADELPHIA E. W. MITCHELL

CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

Sewanee Review—April, 1922, Theocritus and a Day in Alexandria at the Festival of Adonis, W. W. Hyde. —October, 1923, Mountain Ascents in Greece, W. W. Hyde.

South Atlantic Quarterly—Jan., Review, favorable, by Allan H. Gilbert, of Lynn Thorndike, A History of Magic and Experimental Science During the First Thirteen Centuries of our Era, 2 volumes: The Imagery of Shelley, Arthur L. Keith [to be concluded].

Transactions of the Royal Society of Canada, Third Series, 1923 <Volume XVII>—Sources of the Grave-Scene in Hamlet, W. Sherwood Fox [the paper deals

¹On this point see Dr. Mitchell's note in THE CLASSICAL WEEKLY 7.168. The verse is discussed also by Miss Pearl C. Wilson, in THE CLASSICAL WEEKLY 10.24. She quotes oral statements of Professor E. D. Perry, of Columbia University, and a discussion of 3.513-515 by Friedrich Leo, in Hermes 42.44-45.

with Shakespeare's knowledge of Lucian. Compare the paper by Professor Fox, *Lucian in the Grave-Scene Hamlet*, *Philological Quarterly*, 2.132-141, April, 1923].

University of Illinois Bulletin, Volume XXI, No. 28, March 10, 1924—Notes on the Teaching of Latin in the High School [Terminus Ad Quem, H. J. Barton, University of Illinois, 7-10^a <on proper aims in the teaching of Latin>; Methods of Selecting Freshmen at Northwestern University, E. L. Clark, 11-12; The American Academy in Rome, Helen Price, Evanston Township High School, 13-18; Latin Prose Composition, Fay Miller, Belleville High School, 19-20; State Fair Exhibits, Harriet L. Bouldin, Springfield High School, 21; Notes and Suggestions, 23-25].

University of Toronto Studies, History and Economics, Volume IV, No. 1—Jan., The Administration of Justice in the Athenian Empire, H. Grant Robertson.

Western University Studies, Volume X, Humanistic Series, No. 2, pages 181-264, 1923—The Rise of the Princes' Jurisdiction Within the City of Rome, Donald McFayden. CHARLES KNAPP

THE CLASSICAL LEAGUE OF PHILADELPHIA

The winter meeting of the Classical League of Philadelphia was held on Thursday, March 6, at the City Club. The dinner was attended by one hundred and ten persons. After the dinner, Dr. Alfred W. Brooks, Professor of Fine Arts in Swarthmore College, in a paper on Ruskin, described the rising reputation of Ruskin as an art critic, and explained the reasons for his growing influence towards modifying the canons of taste in the world of fine arts generally. The paper was cogent in plan, authoritative in argument, and convincing in its conclusions.

Mrs. Abby Sutherland-Brown, Principal of the Ogontz School for Young Ladies, at Rydal, Pa., discussed The Trend of Modern Poetry. The speaker's development of her theme was lucid and convincing. She deplored the fact that photo-plays are taking the place of reading in general, and of the reading of poetry in particular, that people nowadays have but little time for the rereading of good books, and none for reflection on what they have read. Much fine poetry is being written to-day, poetry that clearly visualizes scenes and presents salient ideas. We should in our Schools plan carefully for more reading of good contemporary poetry, and try to encourage in our pupils reflection on what they read.

In the final address, Dr. Josiah H. Penniman, President of the University of Pennsylvania, developed eloquently the thought that teachers of the Classics are in the educational world the custodians of the Holy Grail, that they are the caretakers of the educational Holy of Holies, that they should make constant and conscious endeavor to keep themselves worthy of that high responsibility, and that they should intellectually and spiritually "let their light so shine before men" that the world will be impressed with the reality and the value of that light.

A choir sang lyrics, including a Latin lyric, in the Sapphic meter, by Gregory the Great.

ARTHUR W. HOWES, Secretary

KATHARSIS IN ARISTOTLE

I was very much interested in Professor Lane Cooper's review of Dr. Gudeman's translation of Aristotle's *Poetics* (*THE CLASSICAL WEEKLY* 17.55-56). It occurred to me that many would be glad to know of a recent essay on Katharsis that has been published in a volume which is not likely to be found in the libraries of many Universities and Colleges in the United States. The essay, by Professor George E. Brett, of Toronto, is entitled *Reflections on Aristotle's Views of Tragedy*. It appears on pages 158-178 of a volume called *Philosophical Essays Presented to John Watson*, and is published by Queen's University, Kingston, Ontario (\$1.50, post free).

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CLASSICAL EDUCATION BEST BASIS FOR INDUSTRIAL WORK

The Department of the Interior, Bureau of Education, Washington, D. C., issues a "Clip Sheet", monthly, giving data about educational matters, here and there, in our country, quotations from various periodicals, etc. In the issue for March, 1924, there was an article with the caption prefixed to the present notice, giving a quotation from *School Life*, itself a publication of the Bureau of Education (the number of *School Life* and its date of issue are, however, not indicated). The quotation ran as follows:

"Classical studies as the foundation of all development in industrial work are advocated by Sir Arthur Duckman, a prominent industrialist. Speaking before a recent conference of Headmasters of British Public Schools, Sir Arthur asserted that industry badly needs men capable of taking the lead; that industrialists are always searching for men to control works, control men, carry on efficiently, but it was with the greatest difficulty that they obtain such men. The openings in industry, he said, are greater than ever before.

The first thing needed in industry, he added, is a fellow who would do his job; he should also be able to express himself. To that end he believed in a classical education as the foundation of all development in industrial work."

One may set beside this utterance that of Mr. Albert Mansbridge, founder of the Workers' Educational Association of Great Britain, quoted in *THE CLASSICAL WEEKLY* 17.24. CHARLES KNAPP

A CORRECTION

In *THE CLASSICAL WEEKLY* 17.145, column 2, the sentence beginning "A study, rearranging the data given in that book", requires correction. Miss Pettingill had in mind certain facts presented by Professor Inglis, in Table I of the Manual which accompanies his General Vocabulary Test. Of the total of 4,619 words listed in Professor Lodge's Vocabulary of High School Latin, 109 words occur, each of them, 100 times or oftener. These words, taken together, occur in all 36,961 times, a figure which constitutes 48% of 77,059, the total number of occurrences of all the 4,619 words. 140 words, found 50-99 times, occur, together, 9,683 times. The 249 words represented by these two groups occur in all 46,644 times, 60.58% of the total number of occurrences of the 4,619 words. 312 words, found 25-49 times, occur, together, 10,726 times. The 561 words represented in the three groups occur in all 57,370 times, a figure which represents 74.5%, or "nearly three-quarters", of the total number of occurrences of all the 4,619 words. CHARLES KNAPP